

Score

Pablo de Sarasate

Allo. Modto.

Piccolo *ff*

Flauta *ff*

Oboe *ff*

Clarinete en A *ff*

Fagot *ff*

Corno en F 1 y 2 *ff*

Corno en D 3 y 4 *ff*

Trompeta en A *ff* Unis.

Trombon 1 y 2 *ff*

Trombon 3 *ff*

Timbales *ff* LA - RE

Tambor *ff* *pp*

Arpa *pp*

Violin I *ff* *p* pizz.

Violin II *ff* *p* pizz.

Viola *ff* *pp* pizz.

Violoncello *ff* *pp* pizz.

Contrabajo *ff* *pp* pizz.

12

Tr.

Ar.

Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

Solo

IV

23

Ob.

Tr.

Ar.

Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

pp

IV

3

Carmen Fantasy, Op 25

3

[illegible]

56

Timb.

Tr.

pp

56

Ar.

f

pp

56

Vln.

f

pizz. arco

p

8va

56

Vln. I

f

arco

pizz.

p

56

Vln. II

f

arco

pizz.

p

56

Vla.

f

arco

pizz.

p

56

Vc.

f

arco

pizz.

56

Cb.

f

arco

pp

pizz.

67

Tr.

pp

67

Ar.

pp

67

Vln.

pp

sempre p

67

Vln. I

pp

67

Vln. II

pp

67

Vla.

pp

67

Vc.

pp

67

Cb.

pp

78

Tr.

Ar.

Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

89

Tr.

pp

Ar.

Vln.

p

8va

3

90

Vln. I

Vln. II

Vla.

Vc.

Cb.

[illegible]

Carmen Fantasy, Op 25

7

[illegible]

144

Tr. *pp*

Ar.

Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

155

Tr. *pp*

Ar. *pp*

Vln. *mf* *p*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

Detailed description: This page contains the musical score for measures 144 to 155 of the Carmen Fantasy, Op. 25. The score is written for a full orchestra, including Trombone (Tr.), Artistic (Ar.), Violin (Vln.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is B-flat major (two flats). The time signature is 4/4. The score is divided into two systems. The first system covers measures 144 to 154, and the second system covers measures 155 to 159. The first system begins with a double bar line and a repeat sign. The second system begins with a double bar line and a repeat sign. The first system features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The second system features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The first system includes a variety of dynamic markings, including *pp* (pianissimo) and *mf* (mezzo-forte). The second system includes a variety of dynamic markings, including *pp* (pianissimo) and *p* (piano). The first system includes a variety of articulation markings, including accents and slurs. The second system includes a variety of articulation markings, including accents and slurs. The first system includes a variety of phrasing markings, including breath marks and phrasing slurs. The second system includes a variety of phrasing markings, including breath marks and phrasing slurs. The first system includes a variety of performance markings, including hairpins and crescendo/decrescendo markings. The second system includes a variety of performance markings, including hairpins and crescendo/decrescendo markings.

166

Tr.

Ar.

Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

8va

pizz. pp

pizz. pp

pizz. pp

pizz. pp

I

179 Moderato

Vln.

Vln. I

Vln. II

Vla.

Vc.

pizz. pp

pizz. pp

pizz. pp

arco pp

3

fz

p

Carmen Fantasy, Op 25

11

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble, including woodwinds, brass, and strings. The staves are arranged in a system, with each instrument or section having its own staff. The notation includes notes, rests, and various musical symbols. Dynamic markings such as *ff* (fortissimo) and *f* (forte) are present, indicating the volume of the music. The score is written in a key signature of one sharp (F#) and a time signature of 4/4. The page number 203 is visible at the top left. The score is for measures 203 to 211. The instruments listed are Picc., Fl., A. Cl., Bsn., Tr., Vln., Vln. I, Vln. II, Vla., Vc., Cb., Picc., Fl., Ob., A. Cl., Bsn., Cor. 1 y 2, Cor. 3 y 4, Tr., Vln., Vln. I, Vln. II, Vla., Vc., and Cb. The score includes various musical notations such as notes, rests, and dynamic markings like *ff* and *f*. The score is written in a key signature of one sharp (F#) and a time signature of 4/4. The page number 203 is visible at the top left. The score is for measures 203 to 211. The instruments listed are Picc., Fl., A. Cl., Bsn., Tr., Vln., Vln. I, Vln. II, Vla., Vc., Cb., Picc., Fl., Ob., A. Cl., Bsn., Cor. 1 y 2, Cor. 3 y 4, Tr., Vln., Vln. I, Vln. II, Vla., Vc., and Cb. The score includes various musical notations such as notes, rests, and dynamic markings like *ff* and *f*. The score is written in a key signature of one sharp (F#) and a time signature of 4/4. The page number 203 is visible at the top left. The score is for measures 203 to 211. The instruments listed are Picc., Fl., A. Cl., Bsn., Tr., Vln., Vln. I, Vln. II, Vla., Vc., Cb., Picc., Fl., Ob., A. Cl., Bsn., Cor. 1 y 2, Cor. 3 y 4, Tr., Vln., Vln. I, Vln. II, Vla., Vc., and Cb.

219

Picc. *pp*

Fl. *pp*

Ob. *pp* Unis.

A Cl. *pp*

Bsn. *pp* Unis.

Cor. 1 y 2 *pp*

Tr. *pp*

Vln. *p*

Vln. I *pp* pizz.

Vln. II *pp* pizz.

Vla. *pp* pizz.

Vc. *pp*

Cb. *pp* pizz.

227

Picc. *f*

Fl. *f*

Ob. *f* 1st solo a2

A Cl. *f* *pp*

Bsn. *f*

Cor. 1 y 2 *f*

Cor. 3 y 4 *f*

Tr. *ff*

Vln. *p*

Vln. I *f* arco *pp* pizz. arco *f*

Vln. II *f* arco *pp* pizz. arco *f*

Vla. *f* arco *pp* pizz. arco *f*

Vc. *ff* arco *pp* *f*

Cb. *ff* arco *pp* *f*

Carmen Fantasy, Op 25

235

Picc.

Fl.

Ob.

A Cl.

Bsn.

Cor. 1 y 2

Tr.

Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

243

Picc.

Vln.

Vln. I

Vln. II

Vla.

Vc.

251

Picc. *pp*

Fl. *pp*

A Cl. *pp*

Bsn. *pp*

Vln. *pp* pizz.m.i.

Vln. I

Vln. II

Vla.

Vc. *pp* pizz.m.i.

[illegible]

[illegible]

[illegible]

[illegible]

324 *a tempo*

Picc. *pp*

Fl. *pp*

Ob. *ppp*

A Cl. *ppp*

Bsn. *ppp*

Vln. *pp* *p*

Vln. I

Vln. II

Vla. *Div. arco*

Vc. *arco* *pp* *pizz.* *ppp*

Cb. *ppp*

ppp

333 *Lento* *Tempo 1°*

Fl.

Ob.

A Cl.

Bsn. *ppp*

Vln. *cresc.* *ff* *p*

Vln. I *arco* *p*

Vln. II *p*

Vla.

Vc.

Cb.

342

Vln. *pp*

Vln. I *pp* *ppp*

Vln. II *pp* *ppp*

Vla. *pp* *ppp*

Vc. arco *pp*

III

Allegro Moderato

351

Fl. *pp*

Ar. *ppp*

Vln. I *pp* *ppp*

Vln. II *pp* *ppp*

Vla. *pp* *ppp*

Vc. *pp* *ppp* pizz. *pp*

361

Ar. *ppp*

Vln. Solo *p* pizz. arco pizz.

Vln. I 3 4 5 6

Vln. II 3 4 5 6

Vla. 3 4 5 6

Vc. *ppp* pizz.

Cb. *ppp* pizz.

371

Ar.

Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

379

Fl.

Ob.

A Cl.

Bsn.

Cor. 1 y 2

Ar.

Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

379

5

pp

ppp

pp

ppp

pp

En D

pp

cresc.

ff

arco

ppp

pizz.

ppp

p

f

p

f

p

f

p

f

p

f

pizz.

386 *rit.*

Fl.

Ob.

A Cl.

Bsn.

Cor.
1 y 2

Ar.

Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp *8va* *p*

pizz.

394 *a tempo*

Ar.

Vln.

Vln. I

Vln. II

Vla.

Vc.

sempre f

1 2 3 4 5 6

402 *un poco rit.*

Ar.

Vln.

Vln. I

Vln. II

Vla.

Vc.

arco

pp

411 *a tempo* *rit.*

Cor. I y 2

Vln.

Vln. I

Vln. II

Vla.

Vc.

ppp

pp

rit. cresc.

pizz.

418

Fl. *p*

A Cl.

Ar.

Vln.

Vln. I *pizz.*

Vln. II *pizz.*

Vla. *pizz.*

Vc. *arco*

ppp

426

Ob. *1^o solo* *ppp*

A Cl.

Bsn. *1^o solo* *ppp*

Ar.

Vln.

Vln. I *1 2 3 4*

Vln. II

Vla. *arco*

Vc. *pizz.*

Cb.

434 *a tempo*

Picc. *pp*

Fl. *pp*

Cor. I y 2

Vln. *ppp* *p* *f* *p* *f*

Vln. I

Vln. II

Vla. *ppp*

Vc. *ppp*

Cb. *ppp*

442 *più animato*

Picc. *ppp*

Fl. *ppp*

A. Cl.

Vln. *ppp* *8va*

Vln. I *pizz.* *arco* 1 2 3 4

Vln. II *pizz.* *arco* 1 2 3 4

Vla. *pizz.*

Vc. *arco* *ppp*

450

Picc. *ff*

Fl. *ff*

Ob. *ff*

A Cl. *ff*

Bsn. *ff*

Vln. *ff* *ff* *p*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

IV

458 **Moderato**

Ar. *pp*

Vln. *p*

Vla. *pizz.* *pp*

Vc. *pizz.* *pp*

464

Ar.

Vln.

Vla.

Vc.

cresc.

470

Ar.

Vln.

Vla.

Vc.

f

dim.

476

Ar.

Vln.

Vla.

Vc.

482

Ar.

Vln.

Vla.

Vc.

488

Ar.

Vln.

Vla.

Vc.

494

Ar.

Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

p

f

f

pizz.

f

pizz.

f

pizz.

f

pizz.

500

Picc.

Fl.

Ar.

Vln.

Vln. I

Vln. II

Vla.

Vc.

506

Picc.

Fl.

Ob.

A Cl.

Cor. 3 y 4

Tr.

Ar.

Vln.

Vln. I

Vln. II

Vla.

Vc.

512

Picc.

Fl.

Ob.

A Cl.

Bsn.

Cor.
3 y 4

Tr.

Ar.

Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

dim.

ppp

1° solo

ppp

ppp

tr

8va

8va

pizz.

pp

518 *rit.* *a tempo*

Picc.

Fl.

A Cl.

Bsn.

Cor.
1 y 2

Tr.

Ar.

Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

En E

sempre pp

rit. *a tempo*

p

p

p

p

p

p

524

Tr.

Ar.

Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

8va

8va

8va

529 *1^o solo*

Cor. 1 y 2

Tr.

Ar.

Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

534

Cor. 1 y 2

Tr.

Ar.

Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

539

Fl. *pp*

Ob. *pp* II° solo *pp*

A Cl. *pp* a2

Bsn. II° solo *pp*

Cor. 1 y 2

Tr.

Ar.

Vln. *pp* *ff*

Vln. I *f*

Vln. II

Vla. *f*

Vc. *f*

Cb.

Fl. 545

Ob.

A Cl.

Bsn.

Cor. 1 y 2 545 *pp*

Cor. 3 y 4 545 *pp* III^o solo

Vln. 545 *pp* *dim.*

Vln. I 545

Vln. II 545

Vla.

Vc.

Cb.

Picc. 551

Fl. 551

Ob. 551 I^o solo *pp* *dim.*

A Cl. 551 *pp*

Bsn. 551 I^o solo *pp* *dim.*

Cor. 3 y 4 551 *pp* a2

Ar. 551 *p*

Vln. 551 *pp* *dim.*

Vln. I 551 *p*

Vln. II 551 *p*

Vla.

Vc.

Cb.

Carmen Fantasy, Op 25

35

570

A Cl.

Bsn.

Cor. 1 y 2

Cor. 3 y 4

Tr.

Ar.

Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

mf

p

III°

582

Picc. *f*

Fl. *f*

Ob. *f*

A Cl. *f*

Bsn. *a2* *f*

Cor. 1 y 2 *f*

Cor. 3 y 4 *a2* *f*

A Tpt. *f*

Tbn. 1 y 2 *f*

Tbn. 3 *f*

Timb. *En E* *f*

Tr. *f*

Ar. *f*

Vln. *ff*

Vln. I *arco* *f* *ff*

Vln. II *arco* *f* *ff*

Vla. *arco* *f* *ff*

Vc. *arco* *f* *ff*

Cb. *arco* *f* *ff*